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Figura. p. 81





CANNTAIREACHD:
ARTICULATE MUSIC.

BY

J. F. CAMPBELL.

CANNTAIREACHD: ARTICULATE MUSIC.

DEDICATED TO THE
ISLAY ASSOCIATION,
BY
J. F. CAMPBELL,
TAIN ILEACH.

14th AUGUST, 1880.

Like a herald of old, or a bard, or a piper, I can stand here on a green knoll, in a yellow fog, out of the field of the fray, and incite people to battle, with the mustering of the clans in the old forgotten language of MacCrimmen, piper to MacLeod of Dunvegan; of MacArthur, piper to the Lord of the Isles; of "The Piper o' Dundee;" and of John Campbell, the Lorn piper, who taught me fifty years ago how to rouse men with strange words out in the Isles:—

COGADH NA SITH. Battle or Peace.

The True Gathering of the Clans.

1 Hodroho, hodroho, haninin, hiechin,
Hodroho, hodroho, hodroho, hachin,
Hiodroho, hodroho, haninin, hiechin,
Hodroha, hodroha, hodroha, hodroha,
Hodroha, hodroho, hodroho, hachin,
Hiodroho, hodroho, haninin, hiechin,
Hodroha, hodroho, hodroho, hodroha,
Haninin, haninin, haninin, haninin,

Finishing measure in eight syllables—

Hiundratatateriri, hiendatatateriri,
Hiundratatateriri, hiundratatateriri.

All of which means music; which meant

"Almost alike for us battle or peace."

GLASGOW:
PRINTED BY ARCHIBALD SINCLAIR, 62 ARGYLE STREET.

MDCCCLXXX.

PIPER'S LANGUAGE, 1880.

- January.*—Heard of Gesto's book for the first time.
- February 5.*—Book got.
- March 20.*—Finished a paper roughly.
- „ *26.*—Copied it.
- May 21.*—Got together two pipers and a skilled musician.
- „ *22.*—Revised and extended.
- August 6.*—Got back the book with a tune translated into musical notation by Ronald Mackenzie, pipe-major of the 78th Highlanders, at the request of Ross, piper to the Duke of Argyll. Revised the paper.
- „ *12.*—Slip got from the Islay printer in Glasgow. Read and returned it.
- „ *14.*—For Press.



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CANNTAIREACHD. Piper's Language.

IN January 1880 a friend, (Sir Robert Dalzell) was met at the New Club in Edinburgh, and there spoke of a book which he had inherited, and supposed to be a Gaelic treatise. He asked me, as a collector of West Highland folk lore, to tell him what I knew of the subject, and he sent the book. On the 5th of February it came to the Travellers' Club in London. It is a small octavo of 42 pages printed by Lawrie & Co., at Edinburgh in 1828, and it is dedicated to the Highland Society of London, by Neil Macleod, Gesto, Capt. H. P. Independants, member of the Highland Society of Scotland. The compiler, "took" at Dunvegan, from John MacCrummen, Piper to the old laird of Macleod, and his grandson the late General Macleod of Macleod; a collection of pipe tunes, as verbally taught by the MacCrummen Pipers in the Isle of Skye to their apprentices. Twenty tunes thus orally collected, are printed, as they were written by Capt. Macleod from the dictation of an old MacCrummen piper; one of the old school. The volume contains a sample of a peculiar language used by a school of musicians in Skye, for teaching, learning, and remembering music.

I believe it to be the only book of the kind. The few words of Gaelic used in the book are spelt phonetically, so the letters used by *the scribe* to express the piper's language may have their English value. The following notes were begun when the book arrived, 5th February, 1880.

This Piper's language, or method of writing music was not confined to the Skye School.

John Campbell who took charge of me and taught me Gaelic before this book was printed, was one of a family of pipers bred in Lorn. One of them was at Culloden in 1746. I have often seen my nurse, John Piper, reading and practising music from an old paper manuscript, and silently fingering tunes. I have tried to recover this writing but hitherto in vain. It is not easy to remember words seen more than fifty years ago, but, so far as I can remember, the Lorn words were not the same as those used by the Skye school.

The Rev. Alexander Macgregor of Inverness knew MacLeod of Gesto, who gave him a copy of his book. Gesto owned a sample of *Canntaireachd* written by MacArthur one of the family of the pipers to the Lords of the Isles. The words differed from those dictated by the MacCrummens to Gesto. Consequently three different systems existed fifty years ago for writing one system of reciting music articulately; which was current orally a hundred and fifty years ago, in the West of Scotland, and is current there still, used by pipers.

Some years ago I wrote something about this old system of music for the Duke of Hamilton's piper, at Hamilton Palace. He there shewed me a manuscript written by Angus MacKay. MacKay was my father's piper about 1837 and then wished to establish a piper's school. He afterwards became piper to Her Majesty and on his death his widow sold his manuscript to the

Duke of Hamilton's piper. He wished to publish it, and asked me to write something by way of introduction. I knew of the pipers' method of writing music but I did not then know of the book of 1828.

By 1837 Pipe music had come to be written on the current system and Angus MacKay knew little of the system used by Campbells in Lorn, by MacArthurs and MacCrummens in Skye. In 1875, Ross, the Queen's piper published a large book of pipe tunes, in musical notation; but in March, 1880, he did not know what was meant by a passage quoted by me from the book of 1828. He did not know the old piper's language; but he speedily learned to read it, when told what it meant. The old system merits attention because it is a bit of nearly forgotten folk lore. It is a genuine popular growth; native in the celtic regions of the British Isles; and still flourishing there, amongst a small class of musicians of the old school; though unknown to the rest of the world.

As a peculiar species of written language it has a special interest for scholars, who seek to learn how language, and writing grew. The growth of things sublunary teaches how things sublunary grew. Aryan agriculture has grown to be scientific "high farming," from seeing plants grow. Language has been transmitted orally since men spoke. Philology has grown to be a science, by watching men speak thoughts which grow naturally in reasoning minds. The art of writing sounds, which express thoughts by articulate words, is learned long after a child has learned to speak articulately. Cetchwayo the Zulu King whose words were law, is now learning from his captors how to write in 1880. Writing and reading grow out of speaking articulately, as speaking does from thinking. Singing, like speaking, is a natural growth. Music is a language common to mankind. The art of writing vocal music

or sounds produced with a reed, or a stringed instrument, is but a method of recording musical thought. A very great composer was as deaf as a post, so he wrote his thoughts by a system of musical notation, scientifically worked out and reasoned. Others translated the writing into sound. So this Pipers' written language for recording musical sounds, however rude and imperfect it may be, has a bearing upon all growths which spring from mental culture. Like other mental growths Pipers' Canntaireachd had a beginning and it is near its end.

Beginnings.—The best way to form an opinion about unknown beginnings is to watch how like things begin now. A plant grows from a seed because such is the nature of plants. Writing is an expression of thought. It is impossible to discover when writing began; but many “new species” have originated since telegraphy was contrived. Men write with flags and sticks and legs and arms, and flashes of light. All written ideas may be translated from symbols into the sounds, which are words in spoken language. Japanese and Chinese speech differ, but their common system of writing thoughts can be read as Chinese or Japanese, or English sounds which express thoughts and name things. So it is with musical writing, any symbolical system can be translated into sounds, and every ear that belongs to a being with “music in his soul” conveys that common human language to any mind. Indian hill men delight in Scotch pipe music: men everywhere enjoy the singing birds. Each school of pipers of old, and every individual piper now has a separate method of singing; but all chant articulately, and repeat the same sounds in chanting the same tune, when it has been learned by rote and “committed to memory”.

I suppose then that chanting music articulately, is natural to mankind; and that the idea of writing articulate chanting grew out of human nature, when the inventive faculty was set to work to supply a need.

I myself being untaught, but able to sing by ear; invented a system of written musical memory which I have practised. In 1849 I made shift to write Finnish words phonetically, with Eton school marks to express their rhythm; so as to associate tune, the music of a song, with articulate sounds, and time.

Kūkū, kūkū; kaūkänä, kūkū;
Saiämën, rànällä, rüikätä.

As I did then so did others. Being untaught each inventor of writing taught himself to write his thoughts, and transmitted his invention. Many have invented systems, and those who came after fitted old alphabets to their needs. We use a Roman alphabet, but we also use Egyptian hieroglyphics in almanacs, and arabic numerals. So writers of music, which is a language common to mankind; either invented new symbols, or adapted old signs to new uses. Roman letters now express musical notes. This is the Piper's "scale" now:—

G. A. B. C. D. E. F. G. A.

But people of old wrote articulate chanting as I did when I wrote the natural song of the Finns in a language which I did not then understand.

Whether this Piper's method of writing music is Aryan or non Aryan, their chanting is *human* and natural. One name of the Highland system is "Aryan" because words related to it, pervade Aryan speech. In Gaelic *can* means to say or to utter: as *can oran*;

chant a song. In Welsh *can* means song; *canard*, singing. But in Welsh, and in French, the word which means "singing" includes the crowing of a cock. Music is common to men and birds.

"Le coq gaulois *chante* toujours."

All natural singing, from the love songs of black birds to the war cries of cocks; human shouts, laughter, wailing, exclamations, and ejaculations; any articulate chanting of musical notes; may be spelt as other sounds are, which make words in a language. Each note is a syllable and can be expressed by a vowel and consonants: notes and syllables combine into words with and without meaning. So Aryan Highlanders who chanted tunes naturally, as mankind in general are apt to do, wrote their chants as words with Roman letters; and called their system by a name of Aryan origin, which is *Canntaireachd*. The system has another Aryan name which means "memory." The Gaelic word is variously written *meoghair*, *meamhair*, *meomhair*. It is sounded *meauair*. It is a sound related to *meur*, a finger; *meoir*, fingers; "*meuraich*," v. a. to finger, as men of old fingered a reed to make music.

The original "stave" in musical notation had but four lines, and it probably represented the four fingers which still are used as a "stave" in teaching children to sing. This Gaelic word seems to associate "memory" with fingers, and counting upon them, and it explains *Canntaireachd*, to be an artificial memory for music as taught by pipers to pupils of old. They first learned to chant words with tunes; then to finger tunes silently by memory; and at last to sound them, by blowing a musical instrument with eight stops for fingers, and one for a thumb.

"Sylvestrem tenui musa meditaris avena."—*Virgil*.

Many a pipe did boys make of straws in the days of my youth, and much discord did we produce, in trying to play on the slender oaten pipe in emulation of "John Piper."

Where the chanting of tunes began, or when; whether the invention is Aryan or non Aryan, or natural to all mankind as singing is to birds; in Scotland, in fact tunes chanted with articulate "words" which meant notes and combinations of them have long passed orally from mouth to ear, from master to learner, traditionally. The music, written as language, passed next from hand to eye in manuscripts written by the Campbells in Lorn, and MacArthurs and MacCrummens in Skye. In 1828 this peculiar language reduced to writing was printed. In February, 1880, Ross, the Duke of Argyll's piper, who learned tunes orally in Ross-shire, from the chanting of John MacKenzie who was Lord Breadalbane's piper, and a pupil of the Skye school; read the book of 1828, and played from it at sight. He is musically bilingual. In March, 1880, Ross, the Queen's piper was set to chant a tune, and sung it to articulate notes, in words of his own. In length and rhythm these words agreed with the printed words of the MacCrummen language; but they were different words. He selected a tune, and wrote words and notes together, and so found the same tune expressed by two methods. I got one bilingual inscription after about a couple of months.

There are many written systems, but one "music," and musicians naturally articulate when they chant. The scale given in the article in the *Encyclopedia Britannica*, vol. xii. p. 508 is bilingual. It is verbal and symbolical.

- (1) ut re mi fa sol la si ut.
 (2) C. D. E. F. G. A. B. C.

The names of the notes are used to express them throughout the article and like names for notes, are commonly used now.

- (3) Musical notation is a third method.
- (4) Numbers would serve the same purpose.
- (5) The tonic Sol-Fa system expresses notes by Roman letters, stops, lines, and printers' signs. It starts with the fact that a singer who naturally sings by ear, having started in any key, goes on in that key naturally, like a bird. There are many systems of writing music, but only one musical language. That is a fact.
- (6) But the puzzle was to make out how the printed pipers' language of Skye expressed "music" so as to be read at sight, by a pupil of the Skye school, who had never seen the language written or printed.

P R O B L E M S .

- (1) Had the pupil of the Skye men learned by rote articulate sounds which served him as incomprehensible Finnish words served me ?
- (2) Is this Skye language a natural growth: an association of shrill and hoarse vowel sounds with high and low musical notes ?
- (3) Do consonants express something like sudden endings or prolonged sounds ?
- (4) Had this pipers' puzzle a scientific foundation ?

In writing spoken language, sounds are expressed by vowels, and interruptions to sounds by consonants, and by stops.

- (5) Is this special application of the art of writing with the Roman alphabet, a growth from modern education ?
- (6) How was the book of hieroglyphics to be read without a Rosetta stone of bilingual inscriptions ?
- (7) Where could an interpreter be got ?

We were in the quandary of the ignorant modern learned sages who wanted to know what the Ancients meant by hieroglyphics and arrow heads, and other signs and symbols, "which no fellow can understand."

(1.) To get an answer to the first question it seemed obvious to ask the man who read the printed book how he did it. But, as commonly happens in collecting folk lore, reasons are not to be got from people who know much by rule of thumb. My interpreter could read a whole book, but he could not explain a line of it. It was like asking a thrush to explain the songs which mother nature taught him; or the old cock thrush, his father. As well ask an alpine maiden to number the sound waves of her native cow rows, and explain their mingling in mathematical proportions to make melody and harmony in the mountain air. They stir up Swiss souls till men's eyes fill with tears at the bidding of music; but nobody knows how these minute air waves get to the emotions. A party of whom three were good musicians, and a fourth was used to play upon human nature, met, and the interpreter came. We chose a word in a tune, and asked, What is '*hiririn*'?

That's '*hiririn*,' said the piper, and played three notes deftly with his little finger by striking a note on the chanter once. Two were open notes; one closed. "Do you know the names of the fingers?" said the teacher.

"Yes," said I, "that's '*ludag*,' the little finger."

"Well," said the artist, "that's '*hiririn*,'" and he played the passage several times, to show how it was done with the little finger.

"Is *hiririn* the name of the little finger of the right hand; or the name of the hole in the chanter; or the name of the note; or what else is it.?"

“No,” said the master, “that’s ‘*hiririn*,’” and he played that word over again cleverly, with the same little finger.

“Old John Mackenzie taught me that in Ross long ago; and he learned it over the fire in the Isle of Skye. We used to sit and listen to him, and learn what he said, and sang, and learn to finger this way.” Then the piper played silently with his fingers, as my old kindly nurse used to do fifty years ago, and every now and then he blew the chanter, and sounded a passage a breath long, from the book which he read easily, but could not explain—and that’s *hiririn*—and if any of the party ever hear that particular combination of three notes again, the name of it will be remembered. It means three notes combined.

Compared to a book of poetry it thus appears that each tune is like a song, and *hiririn* is like a word in a line which keeps its place and its time in the tune, like “Tityre tu patulæ,” in the mind of a school boy.

That much we learned from our interpreter. He had learned by rote certain articulate syllables, combined as words, which for him meant passages in a particular pipe tune. For the ignorant residue of mankind they mean nothing. The words are equal to passages of so many notes:—1. 2. 3. 4. 6. 8., with commas to mark pauses. The words served him as Finnish words served me in learning and remembering music—

“Gakuri, gakuri, haramoia, lindu”—

suggests to me a tune learned in the wilds of Lappland from a Quain girl. I cannot now separate sounds and symbols from that music and meaning. They are

welded together in memory, and suggest each other as things visible, and audible with a meaning which is

“Loom! Loom! oh red bird.

(2.) Is this Skye musical language founded upon vowel sounds? Nobody ever thought naturally of speaking about the *squeaking* of a Bull, or the *roaring* of a mouse; of the *hooting* of a lark, or the *warbling* of an owl; of the *croaking* of a blackbird, or the *whistling* of a raven; of the *shrill squeaking* of a clarion, or the *trumpeting* of a fife. But the written words, *rattle* of musketry, and *booming* of distant guns, read aloud suggest real sounds. High notes, in fact, are naturally associated with shrill sounds, which are commonly expressed alphabetically by the symbols *ee, i, ea*. Low notes and hoarse sounds are, in fact, associated with the vowel symbols *o, oa, u, oo, aw, ow*.

That much I found out for myself long ago, when the *Phonetic News* set men thinking of sounds and symbols. I then constructed a natural scale from the notes of animals which generally are constants, and applied this natural scale to words in all the languages that I had then managed to pick up by ear. Vowels express them, but it would take ten times the Roman number of vowels to express sounds in human speech, which govern the meaning of words which I can utter so as to be understood. So I gave up the Phonetic Scale as impracticable, without an alphabet nearly as extensive as Chinese.

But, in fact, a natural gamut exists in English names for noises, from the lowing of cows to the braying of asses, and the neighing of horses.

1.	2.	3.	4.	5.	6.	7.	8.
Shoot.	Troll,	Roar,	Howl,	Bawl,	Hail,	Trill,	Squeal,
Coot.	Groan,	Laugh,	Shout,	Call,	Say,	Whine,	Cry,
Hoot.	Moan,	Talk,	Flout,	Squall,	Claim,	Yell,	Shriek,
Boo.	Cough,	Croak,	Growl,	Caterwaul,	Wail,	Bell,	Squeak,
Boom.	Noise,	Hoarse,	Loud,	Clank,	Grate,	Klink,	Creak,
Croon.	Low,	Harsh,	Sound,	Rattle,	Jangle,	Jingle,	Sweet,
Music.	Note,	Harp,	Drum,	Chant,	Timbrel,	Sing,	Fife,

Shylock says—"And when you hear the drum and the vile squeaking of the wry necked fife."

Milton sings—"On a sudden open fly, with impetuous recoil and jarring sound the infernal doors; and on their hinges grate harsh thunder."

One passage is in the high fife key; the other in the low key of the natural harsh thundering sounds, which this musical poetry would suggest by sound alone, even without the sense of the poet's words. Tennyson sings of "the murmuring of innumerable bees." "The twittering of merry little birds," is suggested by London sparrows. On that natural association of sound and sense "Israel in Egypt" is founded. The music is descriptive—of hailstorms, and of the buzzing of insects. Some pipe tunes are intended to suggest the noises of battle. It seemed possible that the piper's method of writing music might be found by this natural gamut which Milton, Shakspear, Tennyson, Handel, and others applied to their great works. A Gaelic grammar written by D. C. MacPherson, assistant librarian at the Advocates' library,* was compared with the Skye book. According to this latest printed work there are at least 29

* Since this was written, this very excellent Gaelic scholar has passed away; to the genuine regret of many who knew him, and his great worth.

vowel sounds, simple and compound, in Gaelic, which now are expressed by plain and accented vowels, diphthongs, and triphthongs. In humming tunes systematically, a vowel scale might have grown out of Gaelic vowel sounds. If so, the test word *hivirin* ought to mean three notes of the same sound—(i) or (ee). But the middle *i* when played is a different note. Taking the passage written as music with words, the same vowel is used in many syllables which mean different notes in the same tune. But the writer of MacCrimmen's words wrote them with Roman letters; so the vowels may have their English value, and may not express their sound in a Gaelic ear—*i*=*ee* in Gaelic. This is not strictly a vowel scale in which each symbol, a e i o u, represents a note; but generally shrill vowel sounds go with high notes, as they do naturally in humming tunes, and as they occur in poetry. That much we puzzled out by the aid of books and common sense.

(3.) Consonants do express sudden endings and runs, and such like incidents in music, which would be expressed in English by such words as *thrilling*, *rattling*, *clattering*, *pause*, *stop*. Liquids come naturally into singing *tra la la*; the letter P. stops a vowel sound by shutting the lips. The piper's language is *not* founded upon a systematic combination of vowels and consonants to make words like CED, DEC, DED. It is *not* a set of names for notes like Do, Re, Mi, Fa, Sol, La, Si, Do. Each tune has a different set of words made of different syllables. Only nine notes can be sounded on the instrument, and more than eighty syllables occur in a book of twenty tunes. It is not a scientific invention, but an unripe growth.

(4.) Clearly the piper's puzzle had no exact scientific origin—neither vowels, nor consonants, nor syllables, nor words, mean single notes in a scale. It

is not a systematic rigid plan of arranging the Roman alphabet with printer's signs, which the modern "tonic sol-fa" system is; but it was a growth in that direction when MacLeod, of Gesto, made shift to write to the dictation of MacCrimmen, in Skye.

(5.) It is a growth from the modern education of the scribe, which did not include the writing of Gaelic in 1828. He had learned to write on the modern English system.

(6.) The "Rosetta stone," or the bilingual interpreter, was sought in the "Club of true Highlanders," and in the "Gaelic Society" in London, and amongst the Highland Societies of Glasgow; but in vain.

(7.) Duncan Ross, the only interpreter known was abroad in the end of March, 1880.

It was easy thus to clear the ground; to make out what the book was *not*; to make out that this musical system stands alone. But the puzzle was to make out the reason of the plain fact that Piper Ross could play twenty tunes out of a printed book, though he had never seen his familiar oral *Canntaireachd* written or printed before. It seems that something natural to human songsters has been spelt with the Roman alphabet, so that words of one, two, three, four, six, and eight syllables do in fact suggest accent, rhythm, and time; high and low tones, and whole tunes, which can be learned by rote, written, and read, as if the tunes were songs in an unknown language. This is in fact a language, and it is music. Having found these negatives, the hope of learning something positive lay in a cultivated musician, to compare words with notes. The Argyll piper Ross undertook to write words and notes together; but he went abroad on the 24th February, and had no time. The Skye book contains no tune that is in the Book of Ross the Queen's piper. No skilled musician could read a note

of the Skye book. So the writer and his aids were left with this unknown language, without an interpreter, and without help; all that we knew was that our unknown language meant music, and nothing besides. We met and tried experiments, and owned defeat on the 1st of March. On the 24th Ross, the Queen's piper, furnished one bilingual inscription—*Cogadh na sith*—"war or peace"—we did not like to be beaten at the election time. On the 21st of May, after waiting patiently, we gathered the scattered elements needful for analysing this curious compound of thoughts, sounds, and shapes. Gesto's book was opened at the tune called "The end of the little bridge." Ross, the Argyll piper, read the book, and sounded the symbols on a chanter with breath and fingers. His brother aided with voice only, chanting at intervals, sounds which both brothers learned from oral chanting, and both can chant and play upon a pipe like the old slender reed of Virgil's pipers. E. B., a skilled musician, with his eyes on the book, played the notes as he heard them from the pipers, with his left hand upon a piano, and wrote them with his right hand upon music paper, according to his own system. By combining knowledge; after waiting for months, in half-an-hour one combination of sounds was translated from the pipers' written language to another written system of musical notation. But the result was "music".—sounds produced with the voice, with a chanter, and with strings on a piano, which sounds were comprehensible to me, who sing by ear only, and know music naturally, as a bird does, without instruction. In like manner I could play on a comb and a curl paper, and I can play the Jew's harp. These instruments are aids to uttered sound. Playing on them is a species of whistling or talking performed with lips, cheeks, tongue, teeth, and lungs, by breathing upon

vibrating bodies. They make the air quiver; the air waves convey sound to ears, and they transmit that mode of motion to the sensible person within who hears and understands the meaning of the other sensible person who utters his thought aloud. So mind speaks to mind. But that is "speech" and a "language," and "music" is a language common to mankind. The piper's written language is but a peculiar method of writing that which any human creature with musical ears can understand. Articulate musical sounds are expressed by vowels and consonants of the alphabet used by the writers of *Canntaireachd*. But the musical sounds need no artifice; they are natural to men and to animals, and are understood as soon as heard.

ARTICULATE MUSIC.

PART II.

Scotland, France, Switzerland, Himalayas, Lapland, Japan, Russia, Spain, Italy, Greece, Egypt, Red Sea, Steamers, Boats, Java, Fiji, etc., etc., etc.

And now I will strive to combine a traveller's experience, with knowledge of spoken languages gathered by ear and from books; and with knowledge of the ways of my Highland countrymen, gathered ever since I can remember, so as to bring all that I know to bear upon this particular bit of folk lore, which has grown into a printed book.

The practice of associating articulate, but meaningless words with music is a human practice so far as my traveller's experience extends.

In the Scotch Highlands "Séisd" a chorus or refrain is part of the singing of popular songs. The words are subservient to the vocalization in many kinds of singing. I have seen and heard a lot of women and girls working, laughing, singing, clapping

hands and dancing while fulling cloth. It was a kind of "bee" in the American sense. One sang a line which she composed for the benefit of a passing sportsman, and the song went in this fashion.

"I will raise my gun, and hu, ho!"

Then came the rest of a reel tune vocalized by the whole body with action and emphasis in words without meaning, in this fashion—

Hōg ō hō, hīlīn ō, hū; hō;

Hōg hō rō, hōg ō rō, hā; ho;

Hū, hō! hī līn ō, hōg ō ro;

Well done, Gālādan ho; hū;

Then the solo chanted a new line

"And I will shut an eye, hu; ho;"

And so on, for a very long time, the women worked and danced and sang.

In France in 1848 I heard wild singing in chorus by the workmen whom the state then paid. They walked in procession carrying flags and trees, they modelled caricatures out of the mud heaps by the way side; occasionally they broke a stone or two for mending their ways, but whatever else they did they sang, for they were out on a spree and the nation paid them.

"Nourries par la Patrie-e."

(Nourished by the nation)

was the sentiment uppermost in the Babel of musical sounds which then filled the air of Paris.

It is natural to Celts to sing as it is to thrushes and blackbirds, and to the "Cock of Gaul" who "sings always, chiefly when he is well-beaten."

In October, 1879, up in the Valais where a learned Swiss doctor believes that he has found 1500 Celtic roots, in the native Alpine dialect of the Simplon region—there on a fine still clear day, I listened for hours to "jödeln." A lot of women and girls were

herding their grazing cattle in separate fields, and knitting, and singing as birds do for joy, each in her own fashion at her own post. I could not detect one word of any language in this natural concert of solos. It was all natural vocalization like the singing of birds, but it was articulate because it was an expression of human emotion. Because it was articulate this Alpine human chanting might have been written as German is, or Italian or French or Gaelic, with an alphabet, or it might have been written as music is in Germany and in Italy to the words,—Do. Re. Mi. Fa. Sol. La. Si, Do.

I do not know that any Swiss artist has reduced *jödeln* to writing; but it is to be found in the refrains of songs. *Jödeln* extends through the Alps into original Aryan regions, and through the Caucasus. In the Himalayas, and all over India something of the kind is to be heard. It is unwritten *Canntaireachd*.

The hill Coolies who carry travellers keep time and step to a song. One set who carried me for a long stage near Kangra, chanted something all the way which sounded like—

Ecc lě fěch ān, hūm; hū.

At a mountain fair near Darjeeling in 1875, a native piper was playing tunes which might have been Scotch, upon a thing very like a Scotch piper's "chanter." When the sun sets and fires are lit in the cold season in the plains of India, the air fills with smoke and grows sonorous with articulate human chanting, and the less articulate songs of Jackals. Music is natural, the writing of it artificial. From west to east chanting is Aryan. So articulate is the howling of Jackals that it has been written as a language thus—"Dead hindoo! Dead hindoo! Dead hindoo! Where? where? where? where? Here, here,

here, here. Come and eat him. Come and eat him. Come and eat him, do." Chanting is non Aryan also. In Lappland my Lapp boatmen when there was a pause in their work, which left them breath to spare, spent it in crooning articulate but meaningless music.

Hūm; hā ě, hǎ ě, ha ĭ; hūm; ha ě ha ě were the sounds which used to go on while I fished. I know enough to be sure that these were not words in any language known to the people of these regions, Lapp, Quainish, Norwegian, Swedish, Russian or Karelsk. The Lapps were chanting such music as they knew, and it was not good music. It was a native plant, uncultivated, like the songs without words of the Jackals and foxes.

Right away on the other coast of Eurasia, in Japan the mountaineers who helped me in my wanderings sang songs and made vocal music articulately, with meaning and without. I have heard Russian regiments, recruited in the Steppes which lie between Lappland and Japan, singing and chanting; expressing thoughts in words, and emotions in articulate though unmeaning sounds. Throughout Northern Eurasia Aryans and non Aryans practise "Canntaireachd," but so far as I know Scotch Celts are the only people who have written that sort of natural music separately. The book of Gesto is the only book of the kind, and the Scotch manuscripts have no equivalent in ancient writings so far as I have been able to find out. In Spain the Muleteers chant long lamentable songs with words, and with long articulate refrains in which the voice is used as a musical instrument, and utters articulate notes, which might be written with an alphabet. In Spain, Italy, and Greece, something of the kind exists. In Egypt the Nile boatmen chant as they pole, or track, or row, or push; and the drawers of water on the banks sing all day at their work. Some of the



music is set to words which are litanies, or lists of Mahomedan saints, or love songs in praise of a sweetheart's beauty. But great part of the articulate chanting of Egypt is simple vocalization, such as a long drawn Ah! which is taken up by all together at the end of a stave thus—

“Thou of the beautiful black eyes. Ah!

The boatmen at Aden who come from the African coast sing songs with refrains while they row. The black stokers on board of the Indian Steamers, and on the Chinese coast, chant while they work; and work all the harder while they express their sensations of energy, in articulate music. In Java, Coolies who are Chinese, and Malays, and people of Oceana join chorus while they pull together. All act like Scotch Highlanders rowing together; or Highland girls reaping or gleaning, or fulling cloth; or lads and lasses leaping shouting, snapping fingers, clapping hands, and generally expending their superfluous energy of strong healthy human vitality, in that rhythmical motion, and articulate noise, which grows to be dancing and music when cultivated. My traveller's experience is that chanting articulately is natural to humanity, and that music is but a cultivated variety of that natural growth from thinking, of which language is part. Because men think they speak, because they are merry or sorry they sing, and dance, or weep and march with some approach to order and system; in a different manner from creatures which crow, and clap their wings and howl and caper; because they are in the humour, and express their emotions instinctively without poetry, or melody, or rhythm, or rhyme, or reason, by action and by noise.

The step which shortens chorus and lengthens verse is an advance in the cultivation of natural music. The

refrain in a song is a remnant of the older practice of chanting articulately without definite meaning, and that survival is general where popular songs exist.

I learn from the letters of a lady who has been to Fiji and from the wife of the Deputy Governor, that the famous elaborate dances of these wild islands are performed to articulate vocal chants, sung by the dancers and by a chorus. But these "native songs" are not understood by the singers. They cannot tell what their chants mean. It has therefore been surmised that their language has changed, as Breton to French, so as to be incomprehensible though learned by rote.

A little boy some four years old who learned to sing and dance and flourish a tiny war club after the manner of the chiefs in Fiji, when returned to England sings words which seem to belong to humanity.

hai, ho, la, la.

It seems that these wild people at the opposite side of the world have contrived a language which is their artificial memory for dance music; though they have not written their natural contrivance. Practically, it seems that the growth of a musical language is part of human progress: it grows like speech naturally, and comes to be written later on, and it has been printed in Scotland. The most scientific method of expressing the most scientific music by writing is but a cultivated species of that which was a natural growth in the Fiji Islands. It is human nature to make vocal music articulate. It was Celtic Aryan progress to write and to print that which is natural to humanity and so to construct the Piper's musical language.

Writing, as I suppose, always grows from speaking, in the order of human progress; and the art of writing music has grown out of the art of writing speech.

SONG BOOKS.—In Gaelic songs ancient and modern the musical chorus part often is far longer than the measured verses. There commonly is more music than meaning in a song.

Sinclair's Song book,* published in Glasgow, 1880, has 527 pages on which are printed samples of many kinds of songs. Most of them have a chorus, which has to be repeated after lines, or couplets, or quatrains, or longer verses; by the company of singers. At page 40 is a chorus of three lines of articulate notes, which are to be sung between couplets. But the last line of each couplet is the first in the next pair of lines. The chorus is of the nature of jödeln and Canntaireachd It is mere chanting printed.

Hò i u ò hill ho ro ò
 Hò i u o hì rì rì ù o
 Hò i u o hill ho ro ò.

This musical part of the vocal performance is longer than the poetical composition which has meaning clothed in verse and set to music. At page 23 is a modern song composed by a Highlander in New Zealand on the marriage of Lord Lorne. The singer is made to chant four lines of articulate sounds, and one with a meaning, as a chorus, after each quatrain. In these the bard expresses his own ideas under his assumed character of the Princess, who is supposed to warble thus.—

Irin, àrin, a ho ro,
 Irin, àrin, a ho ro,
 Irin, àrin, a ho ro,

My love for Lorne's Marquis.

The first three lines of this chorus are written notes. They suggest the rhythm of the tune, and the words in the verses fit the same time. Accents take the

* An T-Oranaiche.

place of longs and shorts which express the measure of Latin hexameters and pentameters; or of Greek iambs. Those who speak any language pronounce their words long or short; and accentuate them by ear, and those who write express accentuations and time by symbols and stops. Following the writers of spoken language, the writers of music have used the same signs and rules in writing Gaelic songs. On page 21 is a song in which the chorus has five lines to each single line of poetry. There is more music than meaning in it; but this chorus is made of words which have a meaning.

A girl, art thou; a herdsman, I;
 Young maiden, wilt thou guide me?
 A girl, art thou; a herdsman, I;
 Young maiden, ì hùiribh ò,
 Young maiden wilt thou guide me.

I went to court Erin's king's daughter,
 Chorus,
 The maiden asked what might not be,
 Chorus,
 A castle on each sunny hillock,
 Chorus,
 A mill on every stream in Erin,
 Chorus,
 A cat on which were three score tails,
 Chorus.
 She made a vow, an oath, and swore it,
 Chorus.

And so on to the end of this wild chant, which seems to be very old and contains more musical sound than meaning. But as meaning grows, music becomes an accompaniment to poetry; and these arts branch as they grow. The division of labour puts music into the orchestra and singing upon the stage of an opera. Music grows to be vocal and instrumental.

On page 68 a chorus of four lines has meaning and has to be repeated after each quatrain. There is more meaning in the song and less sound. But on page 67 is a modern song composed by a living poet, who is also a clever well educated man. His meaning is clothed in smooth measured musical lines of poetry, which may be sung to a musical accompaniment; be it harp, piano, or orchestra. But there is no chorus of articulate sounds in this, with or without meaning, to be repeated over and over again, by a company of singers. It is no longer a solo and chorus; it is a song, and a very good one. It is poetry made to fit music, but able to go alone. Thus popular Gaelic singing is the chanting of articulate sounds, like those which are used in teaching music orally; it is vocal music, mingled with the singing of poetry to music. But articulate vocal music and measured verse, have come to be written and printed together, according to the current system of writing the spoken language. Writing and Reading have grown out of singing, reciting, and speaking. Prose poetry and music have branched and separated. They combine in the telling of tales, and in the singing of Gaelic songs.

That which is true of Scotch Highlanders is true of other Celts, and other Aryans, as appears in books. Part of a composition is poetry; part is articulate vocal music, written and printed as if the notes were words.

BRETON.—In *Ville Marqués Barzaz Breiz*, 4th edition, 1846 is a refrain orally collected and spelt by the collector. The chorus is translated by him. He got the fragments from haunters of taverns who sang mechanically, more for the tune than for the words, of which they did not understand above a quarter. The learned collector himself doubts the accuracy of his translation of the Breton chorus.

Tan! tan! dir! oh! tan! dir! ha! tan! tann! tann!
 Tir! ha tonn! tonn! tir! ha! tann! &c.

Oh fire! oh steel! oh fire! oh fire! oh steel!

And fire! oh oak! oh oak! oh earth!

Oh waves! oh waves! oh earth! and oak!

This "dance of the sword, or wine of the Gauls" is supposed to have been composed after a Breton raid upon neighbouring Frankish vineyards about the 6th century. Like old Vedic hymns and Gaelic songs it ejaculates, rather than recites. In words which sound like the refrain the bard sings that white wine is better than beer, or hydromel, or cider; that he has drunk wine mingled with blood and soon. The Breton refrain seems to be articulate music:—sounds without sense, to which sense has been given by the writer, with his vowels and consonants. He has done that which somebody else did for the Indian Jackals. It is easy to spell sounds so as to convert them into words. The refrain spelt thus has a Gaelic meaning.

"Muir an tonn muir an tonn muir an tir e."

"Sea of wave, sea of wave, sea of shore-e."

It might be spelt as English,

"Mere in town, mere in town, mere in Tara."

Spelt as French it has no French meaning.

"Mir in ton, mir in ton, mir in ton-e."

It is but articulate vocal music written and printed, and that sort of written music pervades French popular songs, as it does Gaelic Songs.

FRENCH.—Beranger wrote French songs at the end of last century, and the beginning of this one. He wrote his poetry to old popular airs, and to music composed for him. Like Gaelic and Breton songs these French songs have a chorus and the chorus often has no meaning in French speech.

The Schoolmaster in the edition of 1847, p. 113, vol. i. is written for an air known as

Pan, pan, pan,

The refrain of the new song is

Zon, zon, zon, zon, zon, zon!
The whip little Polisson!

The letters spell a musical sound intended to suggest the whipping of the little rascal and the verses tell dramatically the misdeeds for which he was whipped.

In this and in many other songs the poetry proves that the chorus is an imitation of sounds only, that it is articulate Vocal Music.

The Bell ringers, p. 141, vol. i. is written for an air known as "My System is to love good wine." The refrain is mixed with the meaning so as to shew that it imitates the chiming of bells, which have no thoughts of their own to express in language.

Digue, digue, dig, din, dig, din, don.

Ah how I love
To sound a baptism
Of spouses I ask pardon.

Dig, din, don, din, digue, don.

After this Bell chorus, came four lines of poetry, then chorus again like Ding dong bell, which is an English equivalent.

The double hunt on page 147 is written to an air

"Tonton, tontaine, tonton."

Words and refrain shew that the song maker intended his sounds to imitate the high and low tones of a hunting horn.

Come hunter quick to the field,
Of the horn dost thou not hear the sound?
Tonton, tonton, tontaine, tonton.

Otherwise spelt as Gaelic Beranger's horn blowing sounds would make

Tonn tonn tonn tonn tonn teine tonn tonn.

Wave wave wave wave wave fire wave wave.

Spelt as English they may express notes high or low.

Tone tone, tone tone, tone tain, tone tone.

The song maker's intention clearly was to express the sound of a musical instrument with the letters of the Roman Alphabet used as they were then used in writing French words. Whips, bells, and horns do not speak or think. They sound.

It would be easy to multiply examples from Beranger of written music of this kind. *Le Roi d' Yvetot* has the refrain

Oh, oh, oh, oh, ah, ah, ah, ah,
 What a good little king was there
 la la.

The words of the whole song are in the vowel keys, "oh, ah, on," which suggest the notes of a fiddle or of some other instrumental accompaniment and so it is with other refrains in French songs.

"Tra la la l' amour est la."

"Boira qui voudra la rirette."

"Paira qui poura la rira."

"Gai gai marions nous."

"La farira dan daine gai

"Mirloton.

"Eh ! lon lan la, landerirette.

Books prove that Celtic, Cymric, and Gallic popular melody has been reduced to writing with popular song.

So has pipe music, as "*Canntaireachd*" which therefore is a very common human practice, made into a language by the players of bagpipes in Scotland.

ENGLISH.—That articulate music is human appears in the popular songs of all countries. There is a quaint old chant about king Cole, the mythical English monarch.

Old king Cole was a jolly old soul,
 And a jolly old soul was he.
 He called for "pipe," and he called for his bowl,
 And he called for his fiddlers three.

Tweedle diddle dee,
 Went the fiddlers.

So the song goes on to imitate various kinds of musical sounds.

Twangle, twangle, twang : went the harpers.
 Rub a dub a dub : went the drummers.
 Whistle wheetle whee : went the fifers.
 Tweedle diddle dee : went the fiddlers.
 And he called for his fiddlers three.

The "pipe" marks this as a late composition but older Shakspearean ballads are full of refrains of like nature. The practice is English and old.

About 1848 I heard in the Quarantine station at Klampenborg in Denmark, a man famed as the last of the Bellman singers. He sang the songs of the Swedish Burns to an admiring audience of travellers doing Quarantine. A large part of the performance was a vocal imitation of instrumental music, in articulate words without meaning. I have walked with Upsala students through a forest singing a chorus which was repeated between verses. In books of Swedish songs a printed chorus commonly is a large part of the song.

I have often heard Norwegian songs sung with a chorus in the Saetars or Mountain grazing farms, and at sea and in cities. Printed collections give the chorus which generally has a meaning made meaningless by repetition. The practice is SCANDINAVIAN.

SCOTCH.—I know many old Scotch ballads with refrains such as

Binnorie oh Binnorie
On the bonny milldams o' Binnorie.

Examples are printed in the minstrelsy of the Scottish border. I have heard Russian boatmen near Archangel and near Astrakhan sing songs with a chorus, and some of them have been printed in Russian books. I have heard like songs in Iceland. The practice is EURASIAN.

The myths and songs of the South Pacific when printed are full of "shouts" and "chorus" expressed in words, and translated. So natural human articulate vocal music has been written, and printed together with popular poetry, all over the world. But the Scotch Pipers' language has been printed as music alone; and so far as my reading extends it is the only printed language of the kind. So far as I can discover, pipers only understand the written language which pipers have used for at least a hundred years, in Skye, and in Lorn, and in Ross and elsewhere; and now; though every piper can sing a tune in articulate words, each man chants words of his own invention. The native system is near its end, smothered by education.

My conclusion is that Canntaireachd is not a systematic scientific method of writing music, but a natural growth from human nature. Men who make vocal music, articulate naturally, and naturally associate articulate sounds with musical notes, so as to remember tunes. Civilization and education associate words with meaning, and with musical notes, so as to separate and then join poetry and music in songs and ballads and in epics transmitted orally. A further advance records oral recitations in writing, and music in notation. The systems are numerous as alphabets and symbols, and these writings came to printing when

that art was invented. That system of growth belongs to reasoning humanity ; and where it is to end is hard to imagine. But this seems plain. The book of Scotch pipe tunes, printed in 1828, stands alone in the library of human inventions, so far as I have been able to discover, and it is therefore worthy of the notice of men who study the progress of civilization. I add one tune, without grace notes ; which pipers add, but with Gesto's articulate music, and the equivalent notes ; to enable those who care, to study how these two systems correspond, and how they differ.



XX. KILCHRIST. *Syllable for Note.*

The method by which this translation of articulate musical notation has been got is this. We counted the first eight lines at the 41st page. Eight syllables in each line, and the first note I., make sixty-five sounds spelt. The equivalent notes written at Fort-George by Ronald Mackenzie, pipe-major of the 78th Highlanders, at the request of Duncan Ross, piper to the Duke of Argyll are one hundred and sixty-nine. $\frac{65}{169}$ That gives several sounds and an unequal number of them to each sound spelt in the book which is impossible. We assume that the notes are correctly interpreted. They do not agree with any theory of a Vowel Scale exactly, (A) is generally a higher note than (O). We have cut out grace notes so as to make the number of separate sounds equal $\frac{65}{65}$ in the first eight lines and so on to the end of that part of the tune which has been written in musical notation. To fit the views of a pianist the key has been made G flat on the black notes, written. There was no key on the music, but (g)

is the key. Fifty years ago the *urlar* (floor or ground work) of a tune used to be played first without grace notes. After that came variations, and the simple melody repeated ended the performance. So violinists from Paganini onwards have treated the Carnival of Venice. So the pipers of old treated their solemn dirges, and battle incitements, and clan gatherings, and “*ceol mòr*.” So, as I suppose, masters taught pupils orally. Under difficulties, of which a small number have been described, I have striven to get one sample of oral teaching of pipe music, as printed in 1828, translated into modern notation, note for syllable. Right or wrong this is the best that I can make of it, after 7 months, with all the help that I have been able to get from pipers and pianists, musical theorists and friends of all sorts to whom my best thanks are now offered.



August 12, 1880. Duncan Ross, at Argyll Lodge, being asked to play from a proof of this music plays it and says in Gaelic “That’s right.” He adds,—“Now we have three drones in the pipe, and grace notes. That’s an improvement. Many a story did old John Mackenzie tell me when I was turning his lathe for him and learning music with him. He was four score when he died and that is more than twenty years ago. It must be nearly a hundred years since he was in Raasay, learning ‘*Ceòl mòr*,’ great music, from Mackay. They had but two drones (*doss*) then, and they played no grace notes. They had no ‘*Ceòl beag*’ then, no small music, they only played *Ceòl mòr* on the pipes, battle tunes, and laments, and salutes, and such like. They had cattle in one end of their house. Mackay used to turn his back to the pupils, and play the tunes.

Mackay's sister used to sit by the fire, and dictate the words of Canntaireachd, and sing them as the piper played." "Many a time" says Ross "have I heard old women, myself, out herding cattle, sing great music in the words of Canntaireachd. They had no grace notes. That is Cèdl mòr:—Cille-Chriosd. When the Papists burned the church near the Muir of Ord, I don't know how long ago it was, but it was a long time ago; they came from *taobh na Manachain*, from the Beaulay side, the piper played up and they did not know what he was going to play. He played,

Yonder I see the great smoke,

and so he warned them all. That is the same as the words you have got there.

I hindo hodro hindo.

Chi mi thall ud an smùid mhòr.

That's Cille chriosd and that's the way it was made."

That is pipers' Folk lore orally collected this day. A manuscript note in Gesto's book, is as follows:— "No. XX. Kilchrist, a tune played by the Macdonels of Glengary at the burning of the church of Kilchrist in Ross-shire." That is olden tradition recorded.

For the information of those who do not know the ways of Scotch Highlanders, let me add that nearly all compositions of this class, which are played by pipers have histories. In many of them it is said that the hearers understood the new music played; as though instrumental music were a language capable of translation into words. There is hardly a tune from a lament to a reel that has not a few words fitted to the notes by which the tune is known.

"Yonder I see the great smoke."

is the "catchword" of Cille-Chriosd, or "Christ church tune."

NOTE.

August 14, 1880. On the 1st of March, 1880, I sent a sample of Canntaireachd to my friend Mr W. M. Hennessy, who is one of the best of Celtic scholars and especially well versed in the oldest known Irish writings. On the 13th of August he writes from the Public Record Office, Dublin :—"The specimen of chorus, about which you ask me, is, in my opinion, some doggerel, devoid of meaning and quite untranslatable : like

*Bubberoo Didderoo * * * **

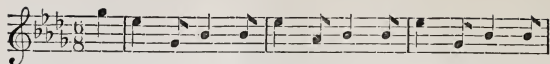
The oldest of these meaningless lines that I know is the chorus in the song composed in ridicule of Talbot, Duke of Tynemouth in the time of James II.

Lillibullero bullan a la."

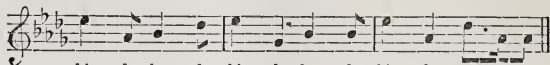
This confirms my opinion that Canntaireachd is old folk lore reduced to writing by pipers in Scotland, orally collected in Skye, first printed in 1828, and still current amongst pipers. Gesto's book is unique as a system of articulate music so far as I have been able to find out.

J. F. CAMPBELL.

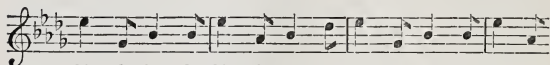
August 14, 1880.
Niddry Lodge, Kensington,
London, W.



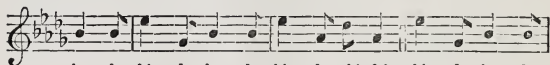
I hin - do, ho - dro, hin - do, ho - dro, hin - do, ho - dro,



hin - da, ho - dra, hin - do, ho - dro hin - da chin-drine,



hin - do, ho - dro, hin - do, ho - dra, hin - do, ho - dro, hin - do,

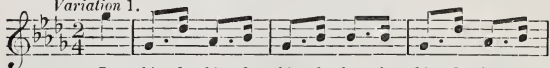


ho - dro, hin - do, ho - dro, hin - da chindrin, hin - do, ho - dro,



hin - do, ho - dro, hin - da, hin - do, hin - do chin-drine

Variation 1.



I hin - da, hin - do, hin - do, ho - dro, hin - da, hin - do,



hin - do, ho - dro, hin - do, hin - da hin - do chindrine, hin - da, hin - do,

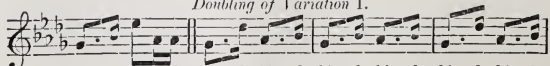


hin - do, ho - dro, hin - do, hin - do, hin - da, hin - da, hin - do, hin - da,

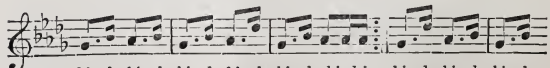


hin - do, hin - drin, hin - da, hin - do, hin - do, ho - dro, hin - do, hin - da,

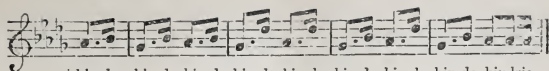
Doubling of Variation 1.



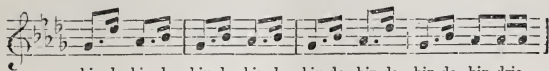
hin - do, chindrine, hin - da, hin - do, hin - do, hin - do, hin - da, hin - do,



hin-do, hin-do, hin-do, hin-da, hin-do, hindrie, hin-da, hin-do, hin-do,

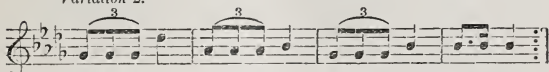


hin-do, hin-do. hin-do, hin da, hin-da, hin-do, hin-da, hin-do, hindrie,

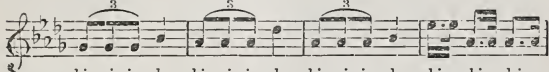


hin-da, hin-do, hin-do, hin-do, hiu-do, hin-da, hin-do, hin-drie.

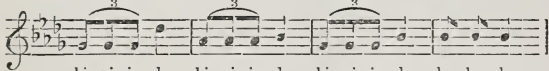
Variation 2.



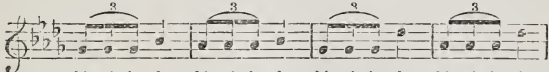
I hin-nin in - da, hin-nin-in - do, hin-nin-in - do, ho - ho-dro,



hin-nin-in - do, hin-nin-in - da, hin-nin-in - do, hie - hie - drie,



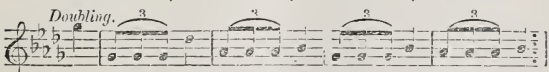
hin-nin-in - da, hin-nin-in - do, hin-nin-in - do, ho - ho - dro,



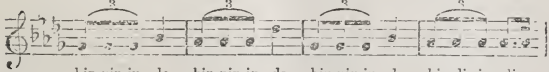
hin nin-in - do, hin-nin-in - do, hin-nin-in - da, hin-nin-in - da,



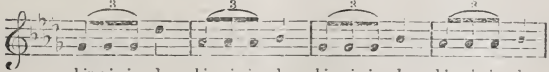
hin nin-in - do, hin-nin in - da, hin nin in - do, hie he drin.



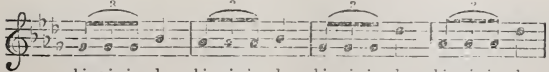
I hin-nin-in - da, hin-nin-in - do, hin nin-in do, hin nin-in - do.



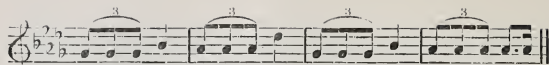
hin-nin in - do, hin-nin-in - da, hin-nin-in - do, hin dir-in - die,



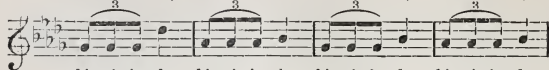
hin-nin-in - da, hin-nin in - do, hin-nin-in - do, hin nin-in - do,



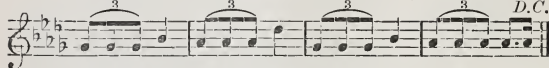
hin-nin-in - do, hin-nin-in - do, hin-nin in - da, hin-nin in - da,



hin-nin-in - do, hin-nin-in - da, hin-nin in - do, hin-dir-in - die,



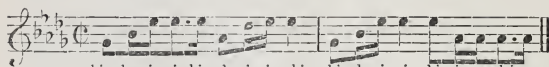
hin-nin in - da, hin-nin-in - do, hin-nin-in - do, hin-nin-in - do, *D.C.*



hin-nin in - do, hin-nin-in - da, hin-nin-in - do, hin-dir-in - die.
Crunluath.



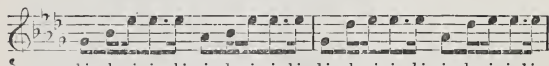
I hin-dar-ir-i - chin, dor-ir-i - chin hin-dir-ir-ri hi - o - dro,



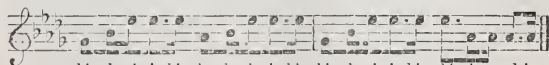
hin-dor-ir - i-chin, dar-ir-i - chin hio-dor-ir-ri hi - ie - drie,



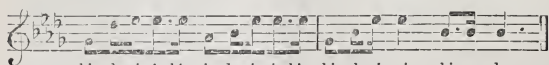
hin-dar-ir-i - chin, in-dor-ir-i - chin, hin-dor-ir-i hio - dro,



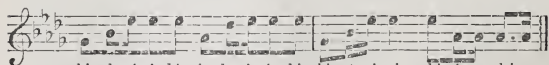
hin-dor-ir-i - chiu, in-dor-ir-i - chin, hin-dar-ir-i - chin, in-dar-ir-i-chin,



hin-dor-ir-i-chin, in-dor-ir-i-chin, hin-dor-ir-i-chin hi - ie - drie,



hin-dar-ir-i-chin, in-dor-ir-i-chin, hin dor-ir-ri hio - dro,

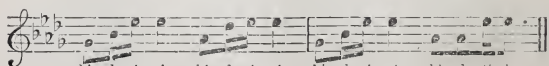


hin dor ir i-chin, in dar ir-i - chin, hin dor-ir-ri hi - ie - drie.

Doubling.



I hin-dar-ir-ri, hien-dor-ir-ri, hin dor-ir-ri, hin dor-ir-ri,



hin-dor-ir-ri, hin-dar-ir-ri, hin-dor-ir-ri, hin-da-ti-ri.

